

English National Ballet School

2023–2024



enbschool.org.uk

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A MESSAGE FROM OUR CHAIR

It is a pleasure to welcome you to this year's edition of *Our Year* at English National Ballet School – a chance to look back on a year filled with artistic achievement, growth, and transition.

Achieving 'Outstanding' from Ofsted was a reflection on the hard work and dedication of all those associated with ENBS. In everything the School does, it seeks excellence.

This year, we marked an important moment of change as Viviana Durante stepped down from her role as Artistic Director. We thank Viviana for her inspiring leadership, her vision and her dedication, which have left an indelible mark on the School. During Viviana's tenure English National Ballet School celebrated several significant milestones including welcoming a greater number of international students, providing outstanding performance opportunities, and forging partnerships including a hugely successful choreographic collaboration with the Wallace Collection, London.

We have much to look forward to next year. We are very excited to be welcoming Lynne Charles a dancer and teacher of international repute to ENBS as its new Artistic Director. Lynne's leadership in dance teaching methods will bring additional unique expertise to the School. We have begun the journey

towards upgrading our home in Chelsea, working with leading architectural practice t-sa and our move to HE status will begin in earnest. Whilst there is much work to do to realise our vision, the School has a bold and creative future.

None of this would be possible without the continued generosity of our supporters. I would especially like to thank Charles Holloway OBE for his unwavering commitment to our mission including creating the Viviana Durante Scholarship, and the Department for Education, whose support through the Dance and Drama Awards scheme continues to open doors for talented young dancers who might otherwise not have access to this training.

I would like to say "thank you" to each and every member of staff, and to each of my fellow Trustees and specialists who support the running of the School.

Please enjoy this edition of *Our Year*, as we celebrate the dedication of our students, staff, and all those who make this School the remarkable place it is.

James Mee

Chair of the Board of Trustees



A MESSAGE FROM OUR EXECUTIVE DIRECTOR

Achieving Outstanding in our Ofsted inspection must be the highlight of the year. As ENBS has always achieved an Outstanding grade the pressure was on! This result is testament to the amazing board, staff and students of ENBS, reflecting the excellence we aspire to day-in and day-out. I need to take this opportunity to specifically acknowledge the wonderful young people we are privileged to work with. The inspectors were very impressed with their tenacity, dedication, and the high standards of achievement. Post inspection we were sent a personal note from one of the inspectors, which I will always keep, it simply said, "Outstanding grades are rare and never better deserved than in this instance".

Of course, for the students it is the artistic opportunities given that count the most and performing at The Linbury Theatre at The Royal Opera House was a privilege and a real thrill. Our Artistic Director, Viviana Durante, programmed an outstanding evening – our students were exposed to works by Ashton, Andrew McNicoll and Pina Bausch – an extraordinary opportunity. We then moved to Brixton House for a showcase of the students' own work which was great fun.

Huge progress has been made with our plans to redevelop our site and the move to HE – so much has happened and there is great excitement as the school moves to the next stage of development.

As always, I extend gratitude and thanks to all our supporters, without whom we couldn't offer talented young people the opportunity to study at ENBS. Dance training is an expensive exercise, and we remain committed to not turning anyone away due to their financial means.

I would like to conclude by thanking Viviana for her huge contribution to ENBS most notably successfully bringing the school through Covid and delivering fantastic collaborative opportunities for all students. Our sincere best wishes for all your future ventures.



Amanda Skoog
Executive Director



WHO WE ARE

OUR VISION

To establish ENBS as a premiere centre of ballet training, a world leader in dance teaching, education and health and wellbeing.

OUR MISSION

To empower our students with the confidence, creativity and skills for a career as a professional dancer with ENB, major international companies and for a future beyond performing.

A LEGACY OF EXCELLENCE: ABOUT ENGLISH NATIONAL BALLET SCHOOL

For 35 years, ENBS has stood at the forefront of ballet education, playing a pivotal role in nurturing, training, and developing the finest young dance talent from around the globe. Our journey began in 1988 when we were founded by English National Ballet (ENB). Today, while we operate as an independent organisation, we maintain strong ties with ENB, offering our students unparalleled opportunities for professional exposure and development.

Our intensive three-year programme, validated by Trinity College London, transforms promising young students aged 16 to 19 into world-class performers. Our commitment to excellence has gained significant recognition. In 2024, we were again awarded an 'Outstanding' rating by Ofsted and are regarded as an 'exemplary provider' by Trinity College London. Our approach to dancer development has further distinguished us, earning ENBS One Dance UK's prestigious Dance Healthcare Team award.

A key strength of ENBS is our diverse faculty and guest artists representing the most respected names in the dance world. By exposing students to various techniques, styles, and choreographers, the school provides comprehensive training that advances their skills and employability as versatile artists. Our students also have opportunities to dance the works of some of the 20th century's most influential choreographers and to work with leading répétiteurs from around the globe.

The increasing popularity of the school led to auditions for many students from across the world. The school has maintained a student population of just under 90 students and gained an additional 18 students on the professional trainee programme. The school also has a thriving Associates programme in addition to well attended short courses.

The true measure of ENBS's success lies in the achievements of our alumni. We take immense pride in the fact that 90% of our graduates secure contracts with international ballet companies within six months of graduation. Underscoring this success, a third of the dancers at English National Ballet are ENBS graduates, a testament to the calibre of training we provide.

HIGHLIGHTS & PERFORMANCE OPPORTUNITIES

ACHIEVEMENTS

In May 2024, the school was awarded an 'Outstanding' rating in all areas by Ofsted, with no areas for improvement. ENBS has consistently maintained an 'Outstanding' grading since inspections began.



GRADUATES



90% of graduates gained employment or were in further training or education within three months of leaving the school.

EDUCATION

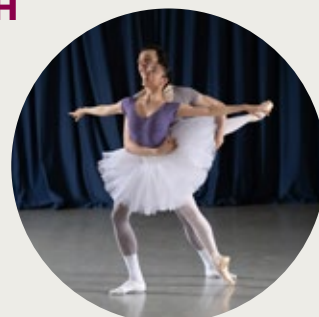
100% of students achieved the Trinity diploma at levels 5 and 6.



CW & OUTREACH

Further developments in outreach took place through the establishment of a partnership with CW+, the charity of Chelsea and Westminster Hospital NHS Foundation Trust.

Students performed their own choreography and repertoire fortnightly live in the hospital wards to patients and staff.



WORK EXPERIENCE

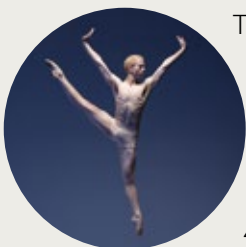
Third year students were selected for work experience, touring and performing with English National Ballet in *Nutcracker* and *Giselle*.

ROYAL VISIT



The entire second year performed both corps de ballet and Principal roles in English National Ballet's *My First Ballet: Swan Lake* touring regionally and performing in a two-week run at the Peacock Theatre, London.

PRIX DE LAUSANNE



Third year student Gabriel Pimparel represented ENBS at the elite Prix De Lausanne competition. Gabriel progressed to the semi-final of the competition from 425 applicants.

CHOREOGRAPHY PROJECT

Another third-year student, Lana Klemen, represented ENBS as part of the partner school Choreographic Project at the competition.



GUEST TEACHERS

Guest teachers from English National Ballet joined the Summer Intensive faculty focusing on technique and repertoire to provide a wide range of experiences and teaching methods to enrich the students' time at ENBS. Guest teachers included Matz Skoog, Lisa Marie Probert and Lucinda Strachan. We also welcomed Contemporary Choreographers, Monique Jonas, Luca Braccia, Kennedy Junior Muntanga, Orley Quick and Estela Merlos.

Fonteyn

Second year students Zai Calliste and Olivia Mouldsdaile were selected as finalists at the prestigious Fonteyn International Ballet Competition. Zai won both the Dame Margot Fonteyn Audience Choice Award and the bronze medal in the competition.



SCHOLARSHIPS & BURSARIES



We successfully provided bursaries and scholarships to 60% of our students, enabling talented dancers from diverse backgrounds to pursue their training. Through our Student Hardship Fund, we have

continued to support students with essential costs including ballet shoes, health insurance, and daily travel expenses, ensuring they can focus on their training without financial stress.

"Students have exceptional opportunities to engage with professional ballet dancers, choreographers, and other ballet practitioners. These are most notable through the excellent relationship with ENB but also through the wide range of visiting lecturers and choreographers, and the competitions and enrichment activities in which students take part."

2023–24 Ofsted report

PERFORMANCE OPPORTUNITIES

Teachers work closely with individual students to ensure they are challenged and work to the best of their ability. In December 2023, ENBS held the Winter Showcase at the School's premises. The School's Summer Performances in July 2024 were performed in two venues with different programmes. The first at the Linbury Theatre at the Royal Opera House and included staging a work by the renowned Tanztheater performance maker Pina Bausch. The second, at Brixton House in south London, included a selection of student choreography and graduate variations. My First Ballet and the Summer Performances were sold out and received excellent reviews.

"A short, but packed, programme filled with versatility, yet unrushed and totally professional throughout. An evening to savour for a long time."

CDMT Assessor, CDMT Performance Visit Report, Winter Showcase 2024

"Les Patineurs... is certainly not an easy ballet, but a joy to watch and to dance. The dancers gave a highly commendable showing in its very English style. The four couples who are the backbone of the ballet danced with vigour through each of their energetic entrances keeping their enthusiasm to the end."

Maggie Foyer, Seeindance.com, Summer Performance 2024

The provision and material for this show was exemplary and more than fulfilled the criteria of showing imagination and authority in performance."

Trinity College London Assessor, Final Year Assessment Form, Summer Performance 2024



Winter Showcase



Summer Performance, Brixton House



Les Patineurs



Summer Performance, Linbury Theatre

My First Ballet: Swan Lake





STRENGTH IN COLLABORATION

At ENBS, we believe collaboration is key to providing our students with the richest possible learning experience and the best preparation for their future careers. Our partnerships span the worlds of dance, music, art, and healthcare, creating a holistic environment for our students' development.

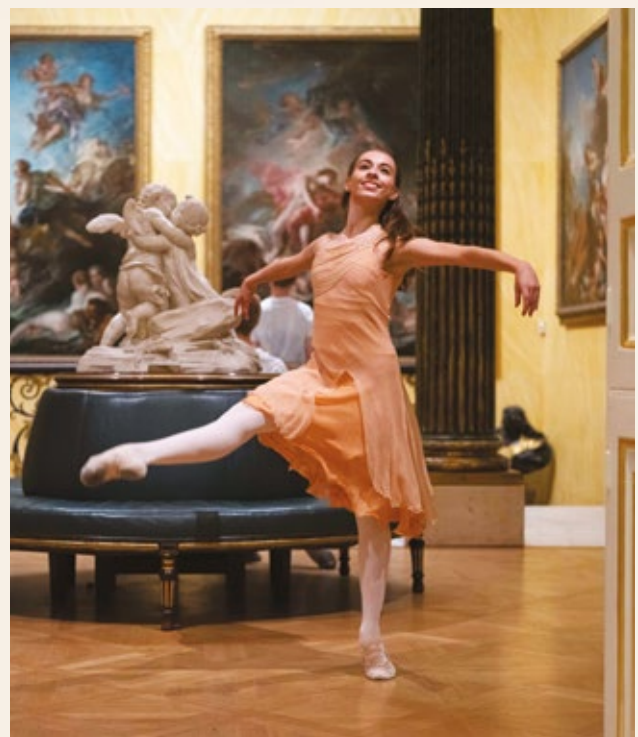
Our primary collaboration is with ENB. This unique relationship offers our students unparalleled opportunities to experience professional company life. Our second-year students perform in ENB's My First Ballet series, while third-year students participate in full-length productions.

Beyond the world of ballet, we have developed exciting collaborations that broaden our students' artistic perspectives. We worked with the Royal College of Music, allowing our students to choreograph to original compositions. Our partnership with the London School of Fashion resulted in bespoke costumes for student performances. These partnerships culminated in our collaboration with The Wallace Collection which provides a world-class space for our students to present their work, inspiring creativity through exposure to art.

We are particularly proud of our partnership with Chelsea and Westminster Hospital. Through this collaboration, our students performed on hospital wards, bringing the joy of dance to patients. We also offer specially developed videos and workshops for

outpatients living with HIV, using dance as a tool for maintaining physical and mental health.

These diverse partnerships not only enrich our students' education but also instil in them a sense of the wider impact of their art, preparing them to be not just dancers, but artists and advocates for the transformative power of dance.



SENIOR SCHOOL



The ENBS experience is designed to be transformative. Each year, a pool of 300 hopeful applicants audition to join our first-year cohort. The chosen few embark on a journey that will challenge them artistically, physically, academically and personally.

Our Diploma in Classical Ballet and Dance Performance is a carefully crafted three-year programme that goes beyond mere technical training. It is built on three integrated strands that work together to produce well-rounded, versatile artists.

ARTISTIC

The Artistic strand forms the core of our training. Here, students hone their technical prowess in classical ballet, developing the strength, precision, and grace that define this art form. Recognising the evolving nature of dance, we also immerse our students in contemporary techniques, ensuring they graduate as versatile performers capable of tackling diverse repertoires. The course also includes pointe work for women, classical variations, pas de deux, improvisation, and choreography.



Photos © ASH

DANCE CONTEXT IN PRACTICE

In our **Dance Context in Practice** strand, we delve into the rich tapestry of dance history and its sociocultural context. This knowledge doesn't just inform our students' performances; it ignites their creativity and helps them find their unique artistic voice.

PROFESSIONAL AND PERSONAL DEVELOPMENT

The **Professional and Personal Development** strand is where we nurture the whole person. Here, students learn to become reflective practitioners, developing the independence, resilience, and adaptability crucial for thriving in the competitive world of professional dance.

Upon completing the programme, our graduates earn the Level 6 Diploma in Professional Dance from Trinity College, London – a qualification equivalent to an honour's degree. All students develop rigorous research, self-reflexive, analytical, written and presentational skills in their assignments. Students gain confident use of digital technologies to access resources, create multimedia assignments and submit coursework digitally to build numerous transferable skills which they will use alongside and following dance and other careers.

PREPARING FOR A PROFESSIONAL CAREER

Students continue to reach outstanding levels of attainment in both dance and academic studies. They leave training with the skills, maturity, and aptitude to succeed in a professional ballet environment while becoming versatile and resilient artists. The school's

excellence in healthcare and wellbeing ensures that dancers are safe and are well equipped to meeting the challenges of the profession both mentally and physically. The focus on these areas in addition to the contextual studies programme and a well-developed careers programme mean students leave with many transferable skills allowing them to succeed in a variety of futures outside of dance performance. Academic attainment is valued, and high levels of achievement are attained; ESOL provision underpins the students learning and students perform well in this area.

High level of excellent graduate destinations and achievement demonstrates the training continues to

meet the growing demands and needs of the ballet profession and the broader dance industry.

A curriculum review was undertaken by the Head of Studies, Head of Healthcare, and Head of Wellbeing and Safeguarding in summer 2023 to ensure its coherence, suitability, relevancy and progression. Following an evaluation of the needs of the students in the curriculum around Health, Performance, and Wellbeing and careers there was a redesign of this curriculum area. There is significantly increased provision in all these areas across all three-year groups. A new careers module was introduced to the third-year students.

CONGRATULATIONS TO ALL OUR 2024 GRADUATING STUDENTS

2023–24 Graduate destinations included:

Birmingham Royal Ballet, England
 Das Ballet Halle, Germany
 Semperoper Ballett, Germany
 K-Ballet Tokyo, Japan
 Ballet Black, London
 Boston Ballet – Grad Program, USA
 Balet Národní Divadlo Brno 2, Czech Republic
 Wroclaw Opera Ballet, Poland
 Bayerisches Junior Ballet, Germany
 Cincinnati Ballet Second Company, USA
 Vanemuine, Estonia
 Junior Ballet Antwerp, Belgium
 Ballet do Douro 2, Portugal
 Teatrul de Balet Sibiu, Romania
 Brussels City Ballet Trainee Artist, Belgium
 Balet Opery na Zamku, Poland
 La Limonada, Austria
 Northern Ballet Graduate Programme, England

“Students who successfully complete their course are extremely well prepared for a career as a ballet dancer. This is because they are taught a meticulously designed curriculum by teachers who are experts. They also receive support of an exceptionally high quality to maintain their health and well-being and to prepare them for life as a professional dancer. As a result, a very high proportion of students successfully secure employment in highly regarded ballet companies around the world.”

2023–24 Ofsted report



OUR STAFF

ARTISTIC

Our excellent teachers are internationally experienced dancers, having performed with English National Ballet, The Royal Ballet, Birmingham Royal Ballet, Scottish Ballet, Northern Ballet, Hong Kong Ballet, Zurich Ballet, Dutch National Ballet, and Berlin State Ballet, among others. Their qualifications include the Royal Academy of Dance's Professional Dancers' Teachers Course with Distinction (RAD Dip PDTC); the Royal Ballet School and Royal Opera House Diploma in Ballet Education; the Royal Ballet School's Diploma for Professional Dancers; Fellowship of the Cecchetti Society, Classical Ballet Faculty of the Imperial Society of Teachers of Dancing; Trinity Laban's post-graduate Diploma in Dance Science and international qualifications of equivalent standing; most have taught internationally before joining the School.

Our freelance teachers bring equally strong international credits in fields including contemporary dance, choreography, music and Benesh Notation.

The school maximises links with the wider profession and utilises them to provide opportunities for the students. The students had the privilege of working with répétiteurs, Marigia Maggipinto and Barbara Kaufmann from the Pina Bausch Foundation on Bausch's work *Tannhäuser Bacchanal* (1972) and the Nelken Line. Students also worked with répétiteurs,



Isabel McMeekan, Jeanetta Lawrence, and Lynn Wallis OBE from The Sir Frederick Ashton Foundation on *Les Patineurs*.

"Students study a broad curriculum that includes Benesh notation, anatomy and physiology, and choreography. They are introduced to challenging subject matter through their contextual studies programme... Leaders use their extensive knowledge of the industry to adjust the curriculum to reflect current changes in classical ballet companies. Teachers provide excellent training through a challenging curriculum that stretches students to become excellent dancers."

2023–24 Ofsted report



TALENT DEVELOPMENT AND DIVERSITY



ENBS is committed to fostering greater inclusivity and representation within the world of classical ballet. We believe talent and passion should be the criteria for pursuing a dance education. We aim to never turn away anyone with potential and aspiration, regardless of their background or financial circumstances. Scholarships and bursaries have a transformative impact on the lives of our students, opening doors to opportunities they may never have thought possible.

In our efforts to create a more diverse environment, we aim to increase representation across

socioeconomic backgrounds, ethnicities, and geographical locations. This includes supporting students from low-income families, underrepresented communities, and areas with limited access to high-quality dance training. By fostering a more representative student body, we not only provide opportunities for talented individuals who might otherwise be excluded, but we also contribute to the evolution of ballet itself.

We are currently developing a widening participation strategy to identify and target our outreach programme to underrepresented groups. By collating quantitative and qualitative data to develop programmes, this work will create access, increase retention, and help break down financial barriers which typically affect individuals from a widening participation background. We are supporting the following members of our local community through discounted community classes: young carers, children who receive free school meals, refugees and asylum seekers, and care-experienced students.

Scholarships and bursaries allowed for talented dancers to complete their studies and embark on a successful dance career. For example, ENBS alumnus and former scholarship recipient Jonathan Batista made history as the first black principal dancer with Pacific Northwest Ballet.



HEALTH AND WELLBEING PROGRAMME



Photo © ASH

At ENBS, we understand the path to becoming a professional dancer is as demanding mentally as it is physically. Our approach begins with clinical support focused on strength and conditioning, training, and injury prevention. Each student receives a bespoke exercise programme, this individualised approach ensures our students can push their artistic boundaries while minimising the risk of injury.

But our care extends far beyond the physical. We have assembled a multidisciplinary healthcare team including physiotherapists, a Pilates teacher, a performance psychologist, a nutritionist, a counsellor, a massage therapist and a psychotherapist. This diverse team works to support every aspect of our students' wellbeing.

WELLBEING

Mental health is a particular focus of our programme. The pressures of elite-level training, combined with the challenges of adolescence and, for many, the experience of living away from home for the first time, can be overwhelming. Our students join House and Buddy groups to help with integration and transition. As a small school our team has knowledge of each individual student, which allows us to offer tailored support with regular one to one check-ins, held halfway through each term.

This approach, alongside an open-door policy which encourages communication, doesn't just help our students during their time at ENBS, it equips them with the knowledge, habits, and resilience they will need throughout their careers and beyond. By taking care of the whole person, we ensure our graduates are not just exceptional dancers, but are healthy,

balanced individuals prepared for the challenges and opportunities which lie ahead.

VALUING THE STUDENT VOICE

At ENBS, we place a strong emphasis on valuing the student voice, ensuring students have meaningful opportunities to raise concerns, offer feedback, and share ideas. We recognise the importance of providing clear and accessible channels for students to express themselves, and the Student Representative Council (SRC) plays a vital role in facilitating this dialogue. Students are encouraged to contribute to decisions which shape their experience at the school, ensuring their voices are heard and respected throughout the year.

In the Summer Student Survey 2024 students expressed high satisfaction with the quality of teaching, guest choreographers and excellent performance opportunities which enhance their learning and artistic development. Students also praised the support they receive, emphasising the school's commitment to student health and wellbeing. Our priority is safeguarding and we were pleased that students reported feeling supported within a nurturing and safe environment, where their holistic wellbeing is prioritised. This holistic approach to student support helps foster an atmosphere where students can thrive as individuals and as artists.

Student attendance remained extremely high demonstrating strong student commitment. Overall attendance for the year was 98.6% (including authorised absence). This level of attendance is a testament to the dedication of our students.



Photo © ASH

OTHER COURSES

PROFESSIONAL TRAINEE PROGRAMME



Photo © ASH

In 2023–24 the Professional Trainee Programme ran two distinct six-month programmes. The first was focussed on preparing students to audition for professional dance companies, while the second programme focussed on performance skills.

The performance course culminated in a well-received mixed bill at the Lilian Baylis Theatre, Sadlers Wells. Students performed a selection of classical repertoire alongside working with established choreographer Arthur Pita who restaged his work, *Death Defying Dances*. PCK Dance were also commissioned to create a new neo-classical work for the students.

ASSOCIATE PROGRAMME SHORT COURSES AND COMMUNITY CLASSES

The Associate Programme, short courses and community classes are all opportunities to expand the school's accessibility, diversity, geographical reach and income.

ASSOCIATE PROGRAMME

The Associate Programme engaged 43 young dancers aged between 13–16 years in ongoing, in-depth training to provide dancers who have a strong technical foundation to feed into the Senior School.

SHORT COURSES

The school hosted three short courses throughout the academic year, welcoming 300 students from around the world providing them with an insight into the training we offer. Our three-day autumn and spring courses included audition preparation sessions with an aim to encourage applications to the school.

All short courses included Q+A sessions with parents and children to help inform what it is like to attend a vocational school; these proved to be very popular.



Photo © ASH

COMMUNITY AND OUTREACH

Further developments in outreach took place through the establishment of a partnership with CW+, the charity of Chelsea and Westminster Hospital NHS Foundation Trust. Students performed their own choreography and repertoire fortnightly live in the hospital wards to patients and staff. Students from the School worked with CW+ to produce video material of simple ballet exercises for patients suffering from HIV to engage in some basic ballet movements for their physical and mental wellbeing.

The Adults Ballet and Boys' Days grew in number and popularity.

A new Courses and Widening and Participation Manager was appointed to begin in the next academic year to give this programme a much greater focus.

THE FUTURE

ARTISTIC

In June 2024, English National Ballet School appointed internationally renowned dancer, teacher, and creator of 4Pointe, Lynne Charles as its new Artistic Director, to begin in September 2024.

Lynne's 35-year international dance career saw her perform with Hamburg Ballet, Bejart Ballet Lausanne, the Ballet National Roland Petit de Marseille, English National Ballet and Birmingham Royal Ballet.

As the creator and teacher of 4pointe, Lynne has taught at companies including English National Ballet, Hamburg Ballet, Royal Danish Ballet, San Francisco Ballet, as well as Royal Danish Ballet School and San Francisco Ballet School.

Aaron S. Watkin, Artistic Director of English National Ballet said, "I am thrilled that Lynne Charles will be the new Artistic Director of English National Ballet School... I look forward to continued collaboration with English National Ballet School under her direction."

EDUCATION

We continue with our aim of working towards offering undergraduate and postgraduate degrees/diplomas while at the same time being responsive to the broader, HE/FE landscape and financial modelling

of the school. To this end, we engaged a Higher Education consultant to review the school's quality assurance cycle, meeting structures and internal processes to ensure maximum efficiency and rigour ready for Office for Students registration next year.

OUR HOME

While largely fit for current use, the school's present premises do not afford the potential for growth in line with plans and ambition. In the academic year 2023–24, the school employed the services of Takero Shimazaki Architects to work on plans for a substantial redevelopment of the existing premises. The Board of Governors has expanded the Development Board to raise the funds required for the redevelopment work. In 2023–24, the redevelopment plans were submitted to the local authority for 'pre-approval', and the support of the school's neighbours and local community secured. Once completed, the expansion and redevelopment will allow for a new entrance improving safeguarding, a lift to make the building accessible, two additional studios, an improved performance space, larger office, healthcare and changing facilities, and additional study/quiet spaces for the students. In the meantime, we continue with our partnership with the nearby Royal Academy of Dance to ensure teaching and learning happens effectively.



Photo © ASH

STATEMENT OF FINANCIAL ACTIVITIES

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 JULY 2024

	Notes	Unrestricted funds (£)	Restricted funds (£)	2024 total funds (£)	2023 total funds (£)
Income and endowments from:					
Donations and legacies	3	28,484	139,001	167,485	154,053
Charitable activities					
Education	6	2,308,491	–	2,308,491	2,005,828
Other trading activities	4	–	–	–	820
Investment income	5	19,861	-	19,861	7,262
Total		2,356,836	139,001	2,495,837	2,167,963
Expenditure on:					
Raising funds	7	54,346	-	54,346	47,378
Charitable activities					
Education	8	2,256,161	69,753	2,325,914	2,078,352
Total		2,310,507	69,753	2,380,260	2,125,730
Net income		46,329	69,248	115,577	42,233
Reconciliation of funds					
Total funds brought forward		358,615	76,617	435,232	392,999
Total funds carried forward		404,944	145,865	550,809	435,232

BALANCE SHEET

31 JULY 2024

	Notes	Unrestricted funds (£)	Restricted funds (£)	2024 total funds (£)	2023 total funds (£)
Fixed assets:					
Tangible assets	16	97,783	-	97,783	131,891
Current assets:					
Debtors	17	221,468	-	221,468	64,939
Cash at bank		753,956	145,865	899,821	707,005
		975,424	145,865	1,121,289	771,944
Creditors					
Amounts falling due within one year	18	(668,263)	-	(668,263)	(468,603)
Net current assets		307,161	145,865	453,026	303,341
Total assets less current liabilities		404,944	145,865	550,809	435,232
Net assets		404,944	145,865	550,809	435,232
Funds	20				
Unrestricted funds				404,944	358,615
Restricted funds				145,865	76,617
Total funds				550,809	435,232

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies' regime.

Full financial statements are available on The Charity Commission's website: [charitycommission.gov.uk](https://www.charitycommission.gov.uk)

WITH GRATITUDE: OUR SUPPORTERS

At English National Ballet School, our commitment to nurturing world-class talent is made possible through the extraordinary generosity of our supporters. Their belief in our mission empowers us to provide exceptional training regardless of a student's financial circumstances.

In 2023–24, we were able to provide bursaries or scholarships to 60% of our talented students, ensuring that financial constraints did not prevent promising young dancers from pursuing their dreams. This support is transformative – it opens doors for students who might otherwise never have the opportunity to develop their extraordinary talent.

The impact of this support extends far beyond the immediate financial assistance. It contributes to greater diversity and representation within classical ballet, helping to break down barriers that have historically limited access to professional dance training. The success of our alumni – with 90% securing contracts with international ballet companies within six months of graduation – is testament to the transformative power of this investment.

We extend our deepest gratitude to the following individuals and organisations whose generous support in 2023–24 has made our work possible:

Director Circle – Student Scholarship Supporters

Abderrahim Crickmay
Charitable Settlement
Brigham Young
University
Charles Holloway OBE
De Laszlo Foundation
Garfield Weston
Foundation
Georgie Black
Hedley Foundation
Ida Levine
Idlewild Trust
Julian Maitland
Linbury Trust
Marks Family
Charitable Trust
Pamela Cole
Slaughter and May
Stanley Picker Trust
Steve Sacks
Zainab Abbas

Patron Circle – Hardship Fund Supporters

Adrienne Waterfield
Andre Portasio
Caroline Levy
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